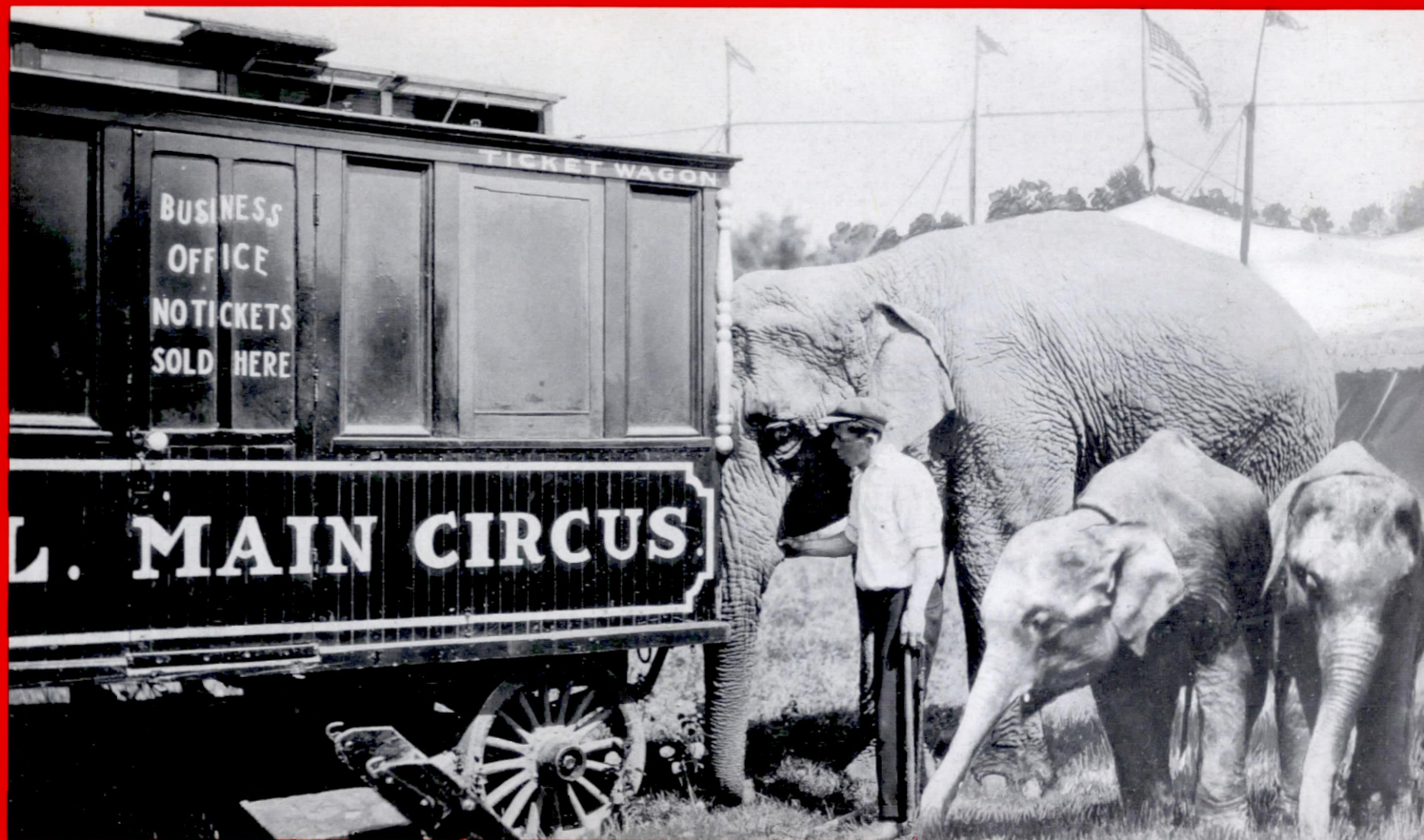


# BANDWAGON



**January February 1973**





## THE JOURNAL OF THE CIRCUS HISTORICAL SOCIETY

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**Fred D. Pfening, Jr., Editor**

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### THIS MONTH'S COVER

The photo appearing on this issue's cover was taken on the Andrew Downie Walter L. Main Circus in 1923.

Following the 1924 season the show was sold to the Miller Bros. The Main equipment formed the basis of the new 1925 Miller Bros. 101 Ranch Real Wild West.

This ticket wagon was used on the Ranch in 1925. Photo from the Pfening Collection.

### NEW MEMBERS

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### TYSON & BILLBOARD COLLECTIONS IN BARABOO

Perhaps the most important and extensive collective of circus material ever to be received by the Circus World Museum. Baraboo, Wisconsin, is that collected by Walter W. Tyson, of Guelph, Ontario,

Canada. Mr. Tyson's material provides the Museum's Research Center with major additions and expansion in several categories including circus books, programs, route books, couriers, heralds, lithographs and photographs. Also included are many newspaper references of early Canadian origin and rare materials on Tom Thumb and Jenny Lind.

In 1939 Mr. Tyson was a co-founder of the Circus Historical Society and served as the second President of the CHS. For several years he served as Editor of the BANDWAGON. Tyson is well known among circus historians and has been active in the field for several decades.

A few years ago Tyson visited the Circus World Museum at the time of the Milwaukee parade. He returned last year and after seeing the fireproof building in Baraboo he made up his mind that the Circus World Museum Library was the place for his collection. In this location his material will be well cared for, and available for research to serious historians.

The CHS congratulates Past President Walter Tyson on his wonderful presentation.

Another major recent acquisition comes to the Museum from Billboard Publications Inc., New York, N.Y., consisting of 239 bound volumes of The Billboard magazine spanning 63 years of its existence, except for a few scattered issues.

### BARABOO MUSEUM FILM LIBRARY EXPANDED

The Circus World Museum Library and Research Center has expanded the free Circus Movie Film Lending Library. This has been done with the grateful help of the Duggan Bros. CFA Tent, of Atlanta, Georgia, the Charles Ringling Tent of Philadelphia, Pa., and the Eastman Kodak Company, Rochester, N.Y.

A total of eleven different Circus Films are now available for showing at local meetings of the CHS, CFA and CMB. Reservations should be made in advance and there is a small charge for the round trip postage costs.

A list of the films available can be obtained by a request in writing to - Circus World Museum Library, Baraboo, Wis. 53913.

### PLEASE SEND ADDRESS CORRECTIONS

The post office will not forward your Bandwagon. The address is cut out of the envelope and returned to us with 10¢ postage due. The Bandwagon is discarded, so we must send a new envelope and a new copy plus 12¢ to 18¢ postage.

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### **TWO CIRCUS GREATS IN HALL OF FAME**

During the January 7, 1973 matinee  
performance of the premiere of the 103rd  
edition of the Greatest Show on Earth, two  
of the most renowned performers of the  
circus world were elected to the Circus Hall  
of Fame.

In Venice, Florida two deceased circus  
celebrities, Otto Joseph Griebing and Han  
Jahn, were announced as this years  
selections by J. Allen Duffield, Hall of  
Fame Director-Curator. Presentations  
were made to the two widows, Mrs.  
Mrs. Griebing and Mrs. Jahn. Robert  
Dover, RBBB performance director repre-  
sented the Ringling Barnum Circus during  
the ceremonies.

Griebing, one of the truly great clowns  
of our time, died on April 19, 1972. Jahn  
was featured in an equilibristic act for 12  
consecutive years on the Ringling Barnum  
Circus. He was killed when he fell from a  
perch pole during a RBBB performance  
in 1930.

### **HOXIE BROS. CIRCUS HAS NEW STYLE BIG TOP**

When the Hoxie Bros. Circus opens its  
1973 season it will present its performance  
in a new tent unlike anything ever used by a  
circus before.

John Hall, manager of the Hoxie show, has  
designed a canvas coliseum that is higher  
and wider than any other circus tent used in  
the world.

The gigantic blue and white tent will be

round using a single center pole, with three  
rings and three stages, with all seats facing  
the center. The no reserved seat policy of  
the show will allow everyone in the tent an  
equal view of all acts.

### **BACK ISSUES OF BANDWAGON MAGAZINE**

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*A Thousand Footnotes to History*

# CIRCUS WORLD MUSEUM PRESENTS THE PAPERS OF WILLIAM P. HALL

By Tom Parkinson For  
The Circus World Museum

**A series of articles based on documents in the Papers of William P. Hall as preserved in the archives of the Circus World Museum, Baraboo, Wisconsin.**

*By arrangement with William P. Hall's daughter, Charles P. Fox, Robert Parkinson and Tom Parkinson visited the original Hall home at Lancaster, Mo., and acquired approximately a thousand letters, contracts, photographs and other items that comprised the surviving business files of William P. Hall. In this series on behalf of the Museum, Tom Parkinson writes a summary of the material pertaining to each of the various shows and showmen with whom Hall did business. For the most part, these are the letters received by Hall; the files now are incomplete and obviously many letters have been lost over the years. But the surviving material gives rare insight into the affairs of the Wild Animal and Horse King of the World.*

*While many points of history are made now in this series, the Museum is making the material available in this manner to benefit circus historians in uncovering other points of show history. It is expected that scores of new con-*

*nections will be made by circus historians between established circus history and the facts newly documented here.*

*The series will continue in future issues of The Bandwagon.*

They called him Friend William, Dear Billy and W. P. He called himself the Horse King of the World but ultimately was known as owner of Pop Hall's Elephants. He was William Preston Hall, operator of the unique circus supply center and elephant emporium at little Lancaster, Mo.

Our knowledge of him and his complex role in circus history once was limited to the intriguing lore passed on by Bill Woodcock, who called him "the most remarkable man I ever knew." That lore named shows that Hall bought or sold and it told of some of his bad elephants. For a long time only the Ralph Hadley set provided any photos of the Hall Farm.

Now we have access to a fantastic

Of all the scores of circus wagons that passed through the hands of William P. Hall, he seems to have been partial to this bandwagon. And with good cause. It was a quality Fielding bandchariot built for the original Van Amburg show and later on

Barnum & Bailey and others. It is shown here on a demonstration run from the Hall farm to the Hall home in Lancaster, Mo. The six-up hitch has fancy harness bearing the inscription "W. P. Hall" in brass letters. Part of this or identical

cache of Hall documents. These are about 1,000 letters, photographs and contracts comprising the surviving files on Hall's operation. These recently came into possession of the Circus World Museum and now are ensconced there as the William P. Hall Papers.

This article is to introduce a series of features written from information in those letters and contracts. The series starts in this issue and will be continued in subsequent issues of The Bandwagon.

The Woodcock fundamentals were augmented by much knowledge put together by Rick Pfening for a 1966 Bandwagon feature, and that data has proved to be invaluable in understanding Hall. Now come the William P. Hall Papers, another development in uncovering the fuller story from the village of Lancaster, Mo., and its most illustrious citizen.

Some months ago, Chappie Fox, Bob Parkinson and I were able to go to Lancaster, meet Hall's only surviving offspring, and scour the old Hall homestead for circus material. Hall had died in 1932, a daughter earlier, his widow later, and his son rather recently. The son, William Jr., had lived there on weekends and worked in St. Louis on weekdays. But the house was nearly un-

harness was found in a shed at the rear of the Hall home when representatives of the Circus World Museum were invited to search out items of interest to show historians. — CIRCUS WORLD MUSEUM PHOTO.







A barefoot boy poses a baby elephant on the road in front of the Hall Circus Farm. A Wild West Show's stage coach is at right. At the left is a corner of the office car at a time it was painted white. Hall

touched from the long ago when Diamond Bill met at the big round table in the study with his latest circus customers and drew up the terms of a lease or a bill of sale. There he made the deals that were financed by the Schuyler County Bank a block away and executed at the Hall Farm, three blocks north of that.

Nothing in the house had been disturbed much since Hall was there. The house was a jumble of antique furniture, 1912 toys, piles of boxes, drawer after drawer, and the accumulated treasures of several decades.

We found harness from perhaps 1905, plumes still in their boxes, elephant blankets and other artifacts. But more — literally strewn through the house were the hundreds of letters with the ornate headings and captivating texts, the documents, contracts and photographs. In various rooms, in boxes, drawers or loose, in utter disarray were the papers of William P. Hall.

In the intervening months I have had an opportunity to examine this fantastic collection with a view to coordinating and publishing the historical findings on behalf of the museum. The Papers themselves are at the library of the Circus World Museum and available to researchers. A version of this article was

This touching farewell scene has young William P. Hall posed in front of a painted drop that gives a nautical theme to a photographer's shop in Kirksville, Mo. Before entering show business and creating his own unique role there, Hall was a big name in the horse and mule business. The velvet suit was something special and it was a rare day Hall wore a necktie. But that umbrella may have been his rather than a prop; he habitually carried an umbrella to shade himself from the hot sun. — CIRCUS WORLD MUSEUM PHOTO.

used this roadway almost as if it were his property; wagons and animals often cluttered the way of any Lancaster citizen who might wander that way. — CIRCUS WORLD MUSEUM PHOTO.

presented there as a paper in the annual symposium of the Circus Historical Society in late summer.

The letters are a gold mine of circus information — both the significant and the minutiae. Of course, they were saved first because of business reasons. But



An elephant believed to be Major is pictured alongside Hall's Cellar. — CIRCUS WORLD MUSEUM PHOTO.

somewhere along the line the file became a plaything for the Hall children — we know the daughters' names because of the elephants that were their namesakes — Sidney and Wilma, plus William Jr. On a number of the letters and envelopes are childish scrawlings in pencil. The kids scribbled and wrote their names on old letters from Downie, Robbins and Robinson. On the backs of even more papers are columns of figures, sometimes added up. It has not been determined if this was done by the children or whether Diamond Billy himself used them as scratch paper for dickering about horse sales. The markings don't interfere and they probably are one of the reasons the letters survive at all. But survive they did and they now reveal their hoard of circus information.

The documents cover a period from about 1889 to about 1936. They cover Hall's pre-circus period as a Missouri horse and mule dealer. It develops that even in this time he was known to such circus men as Ben Wallace and the Campbell brothers through their purchase of horses.

Most of the letters are from 1905 to 1930 — certainly a prime quarter century in the annals of circus business. Most of them are written by circus owners and directed to Hall. There is very little from Hall, since he mailed the originals and kept few carbon copies. This means we have one-sided communications. But usually the other side can be inferred. Only rarely does this seem to leave an insurmountable puzzle.

The Hall Papers, not only supply hitherto unknown facts, but also comprise one of the best collections of circus letterheads. Thank goodness the pioneer accumulators and scrap book pasters didn't get these and cut the writing off! There are scores of varieties of letterheads, with special emphasis on the hard-to-find minor shows. There often are many dif-





ferent kinds of letterheads from a single show. The Hagenbeck title appears in wide assortment. There are several Yankee Robinson editions and many variations of the Young Buffalo letterpaper.

As expected of Hall, this is a treasure of letters from the small and the short-lived shows as well as from the very showmen who are least known because they shunned publicity and hid their routes. Buchanan, J. Augustus Jones, Tom Wiedemann, Pete Sun, Bob Atterbury and Frank A. Robbins wrote to Hall.

It is surprising to find that Hall did business with everyone who owned a circus — not just those rather few whom we have known of through Woodcock's lists. Horses were the common ground. Even the big shows that avoided warped flats and second-hand cages would buy horses from Hall. Some sold their extra stuff to the Horse King. Some of the best shows and well-to-do showmen rented Hall elephants. So everyone is included.

But it is with the short and the small that Hall thrived. He dealt with Francis Ferari, the Sunny South Showboat, Glasscocks, Willie Sells, E. E. Coleman — all the names that help to spell the magic of circus history.

Of course, spelling, grammar and punctuation are terrible. Maybe the worst was that of Lucky Bill Newton. Writers addressed Hall as "Colonel" and "Billy" and more, depending upon their mood and their message. It usually was "Dear Mr. Hall" when they were pleading for more time on a loan. Wade Coulter wrote, "You may think it strange in me not sending you any more money than I

Shetland ponies dot the field and an ordinary cow is silhouetted on the crest of the hill alongside the northeastern horse barn at a time the William P. Hall Farm showed little of its circus heritage. Hall became famous for raising the ponies and popular locally for allowing town kids to have custody of ponies until he needed them. It may also have cut his feed costs. — CIRCUS WORLD MUSEUM PHOTO.

have been, but . . ." Others began about the same way.

Again, when they ordered horses, showmen usually said the same sort of thing in letter after letter. They all wanted grey or black horses, 1400 or 1500 pounds, blocky, short coupled, and so on. They often ended up such a description by saying "You know what I want." And later, half said the deal was great and half said Hall had stung them with poor stock.

It is not expected that this series of articles will answer all of the questions about Hall. Instead, it probably will raise as many queries as it answers. The intent rather is to make known the existence and general content of the Hall Papers, and to encourage others to make use of the material at the Circus

Camels in assorted colors are featured as William P. Hall stands along side his Lancaster, Mo., home. The "Wild Animal and Horse King of the World" wears his top hat, checkered vest, greatcoat and neckerchief — garb that became a trademark. — CIRCUS WORLD MUSEUM PHOTO.



World Museum for further research.

A fundamental matter to be explored by historians is just what kind of a man was Hall. It is easy to assume a character for him, easy to suppose he was crafty, easy to jump to a conclusion that one who outwitted con men was a slicker himself. But that is not the kind of man that is beginning to emerge in the light of historical examination.

Despite a record of repeated repossession, foreclosure and forced sale, Hall does not fit a stereotype. Growing evidence seems to indicate that he was not heartless and wasn't bound strictly by the book. It points to a man of compassion and humor. But delineation of the Hall character is one of those projects of the future for circus historians. The Hall Papers will be a major factor.

Hall's approach to business seems to have been something less than high pressure. True, there were complaints that he had trimmed one show owner or another in a horse trade. But there were as many who declared he was to be trusted fully and who were delighted with their transactions and the horses or property they acquired.

Showmen in number bought horses or railroad cars or wagons and moved on. First of May came on with a bankroll and a yen for owning a circus. Likely as not, he would supply them with paraphernalia and nearly without fail their show would collapse in disaster. Then Hall repossessed the stuff and sold it again to the next comer. Not infrequently, the same people came back for more. Having blown one b. r. and lost one circus, they reloaded and came back to Hall for a second shot. He would sell them whatever they needed, and the cycle continued.

Knowing the casualty rate among circuses and realizing how often he had sold and resold the same wagons and elephants, Hall could predict the outcome. And he told them; in his low-key approach he almost tried to talk them out of buying.

"You'll be back," he warned. "You'll be back. You'll be back."

But they continued to plod through his wagon lots and horse barns, picking out the stuff they wanted. They all knew they would be the exceptional ones to strike it rich. So they gave him their hard cash and signed his promissory notes and loaded his second-hand show plunder.

Hall was sensitive to criticism. Whenever someone wrote to complain, they quickly got a reply from Hall, who let them know how troubled he was. There are repeated cases in the Papers in which a showman would write a stern letter and then almost immediately write again to acknowledge Hall's response and apologize for what they had said the first time.

But there are cases in which the criticism seems to have been justified. Once he sent common farm harness for what had been sold as special heavy-duty





At least 13 elephants are lined up beside the William P. Hall residence at Lancaster, Mo. Diamond Billy poses behind them, wearing his top hat and neckerchief. — CIRCUS WORLD MUSEUM PHOTO.



Eight elephants are lined up alongside the William P. Hall home in the heart of Lancaster, Mo. Hall with his wife and son come out to see the activity despite a little snow. Later a huge three-sided porch was added to the house. — CIRCUS WORLD MUSEUM.

harness. Whether it was his fault or not, he was blamed for faulty horse deals. Ben Wallace, the Ringlings, and the Miller brothers complained. Charles Sparks said he had been taken. Yet the Millers also said they got many compliments for the fine horses they had gotten from Hall. Wallace and Ringling and all the rest came back for more. Moreover, we still see only one side of the correspondence, and no doubt Hall often registered his own share of complaints about the others' parts in the trades.

Hall was slow in answering other letters. Find fault with him and you had an instant reply, but otherwise the responses were slow. Showmen shipped rented elephants home to Hall, and he neglected for weeks to confirm their arrival. Johnny Agee, expecting to rent an elephant and the season about to open, pleaded for a reply; but there was no word from Hall. He just failed to write.

Elephant historians will be able to follow certain bulls in and out of Hall deals, although not all of the story is detailed in the Papers. There are several mentions of Rubber, Muggins, Ding and Boo. There are cases in which Hall quickly bought elephants or other items from one show in order to fill requests from another circus. Sometimes the turnover was pretty good. When Young Buffalo bought some cars from Pullman and gutted them, Hall purchased the mattresses and quickly sold them to the Robinson Famous Circus. Hall had bulls shipped directly from Baraboo to the Coop & Lent Circus, handling the money but not the animals.

His customers usually owed him money. There were weekly and monthly checks to cover elephant rent, payments on horses and mortgages on wagons. His usual procedure was to allow the rent to apply toward purchases. But title remained with Hall until all of the amount had been paid. Thus, a show might pay on its debt for horses most of the season and still not have an equity. If the show

made it all season, fine, it owned the horses. But if the southern tour was poor and payments couldn't be maintained, Hall could reclaim the horses and the showman had nothing. There seems to have been no kick about this; showmen accepted and even suggested it. By and large, they were gamblers accustomed to long odds. Moreover, their credit might not have been the best and the risk was great, thus justifying Hall's terms.

It is not yet clear to latter-day historians just how Hall reacted when the money wasn't there. One supposes that he showed some patience, let the circus try to catch up, but in the end took over the property and ordered it back to Lancaster. He may have been reluctant. There is no evidence here that he jumped the gun to grab the property again; he'd rather take a chance for more rental income. It might have been something of an "I told you so" attitude to match his earlier warning that "You'll be back, you'll be back." And there is evidence that his sense of humor prevailed. He saw a comic side to the folding of Barton & Bailey, a view the busted owners wouldn't have shared at the time.

Three points of business life in the early 1900's stand out here. One, the pioneering efforts at long-distance telephoning were pretty poor. Often the conversations could not be heard. Sometimes an operator relayed part of the message — and one can imagine the results when a small-town girl tried to repeat the deals and conversations of circus men. Often the two parties just gave up and wrote letters. We have those letters and their facts now for history. In contrast, much of today's business is done by phone and no permanent record remains for future historians.

The second point was mail service. Delivery was unbelievably fast by today's standards. Dates on letters in close sequence indicate how fast one could write, get an answer and write again in those days.

A third factor was freight rates. Rail service made the mail deliveries possible and railroads also handled the shipments of wagons, horses, elephants and more. But the railroads' charges seem to have been negotiable and subject to

rather wide discretion on the part of local freight agents. Hall was forever trying to get a better rate or seeking adjustment on rates charged his customers. Some railroads wanted to charge a full circus rate to move an elephant alone. There was an argument about shipping a camel as a beast of burden. It cost less to send wagons if the wheels were off. All this was of vital importance to a showman on short money.

There long has been a question about Hall's ability to write and there has been Woodcock's marvelous quotation attributed to Hall: "The only day I ever wasted was the one I spent in school." But Hall's family has been definite in stating that of course he could write. If the quotation is accurate, perhaps it was said for the entertainment of his bull hands or an outcropping of his sense of humor.

Now the Hall Papers appear to confirm that William P. was literate. There still is a question about whether someone else might have helped in the correspondence. Close examination determines there is more than one person's handwriting involved. Some of the handwritten parts might have been by Hall or an assistant or even by the children later. If indications are correct, then Hall had a firm and mature hand. His signature was distinctive. And the text of his letters often reveals a warmth and graciousness in style.

If someone helped with the letters, it probably was Bert McClain, who came to Hall as part of the Main Show and stayed on through the years as right hand man. McClain and Mrs. Hall tried to run the business after Hall's death.

Veterans of service with Hall and those who did business with him, will be needed to tell us who Scotty was. Or if there was more than one Hall employee with that nickname. Correspondence refers to Scotty, and some showmen depended



upon him to pick out the horses they would buy. It seemed possible that McClain and Scotty were one and the same until a letter told of Scotty's death and we know that McClain outlived Hall.

Another important man in Hall's world was Walter Higbee of the Schyler County Bank in Lancaster. Hall's business was done with this bank and Higbee figured in many of the transactions. Circuses wrote to one man or the other almost indiscriminantly. Some asked Hall to extend their notes with Higbee. Others sent funds for Higbee to apply to their Hall accounts.

There were a few troupers who served as informants for Hall. W.K. Mayo, from the old Main show, occasionally wrote Hall about the prospects of a show's folding and thus being available to Hall. J. A. Barton was on a lot of little rail shows and sometimes fed to Hall the inside information on how a show was doing — until Barton himself was a partner in a trouble-racked circus that Hall financed.

Prevailing in letters from many shows was the evidence that circus partners often did not get along with each other. Sometimes they had been strangers until cast together in what proved to be a failing venture. Usually, both were needed for reasons of money and management. But likely as not, they fought like tigers. Such was the case on Robinson Famous, Barton & Bailey, Young Buffalo and plenty of others who told their troubles to Hall.

In at least one case it appears to have been Hall himself who first brought the warring partners together. In that case, the new partner brought grift, with the knowledge if not the insistence of Hall.

All of these points and more are to be covered in the series of columns now being launched. As the series progresses, it is hoped that other Hall material and photographs will be discovered. It may also serve to encourage former associates of Hall to contribute their recollections. And the series of short articles probably will be supplemented by another longer feature about William P. Hall.

## The William P. Hall Papers Pertaining To The Great William P. Hall Shows and the Walter L. Main Circus

The William P. Hall Papers at the Circus World Museum include a major selection of documents about operation of the William P. Hall Circus of 1905, including routing and payroll details. That will be left for others to describe, but this series will cover the letters that are about Hall's purchases of the Walter



The letterhead used by Hall on his 1905 circus was of the same basic design as his "Horse King of the World" paper. This one is printed in brown with the title in white outlined in red, additional outline in yellow. All letterheads from the Circus World Museum.

L. Main show and its conversion to be the William P. Hall Circus.

Hall's dealings with Main began in the early fall of 1904, considerably earlier than had been believed heretofore. A letter from Main said, "I wrote you recently from Chicago that I would sell my show property. Not hearing from you, I write again and enclose you our route to Ironton, O." (WLM-WPH 9/19/04).

There is nothing in these letters about the actual acquisition, but by November, 1904, Hall heard from the U.S. War Department's bureau that handled the Philippine Exhibition at the St. Louis World's Fair, just then closing down. In response to Hall's offer and inquiry, they said he had a good chance of being the winning bidder on a "carabo". But "regarding the Filipino Troupe for your side show, (it) would be impossible for you to get them." (USWD-WPH 11/10/04). At least Hall was trying. And by December he was telling performers that he would open out of Lancaster with a 25-car show. (WPH-LB 12/5/04). In a quest for animals with which to populate his newly-bought menagerie, Hall got in touch with Francis Ferari, the famed animal trainer, and Hall was considering the purchase of lions, a leopard and a bear. But Hall said the wrong thing. Ferari flailed back with an irate letter in which he was furious about Hall's charge. "The baby lions are positively not inbred!" he roared. He explained to Hall that young lions were much like puppies at the same awkward age. Other sources have indicated that Ferari was unable to read or write, and indeed this letter is marked to indicate that it was dictated by Ferari and written by someone else for him. (FF-WPH 12/23/04).

Meanwhile, the former Main equipment was still in quarters at Geneva, Ohio and in charge there was Phil Ellsworth, a Main veteran. Also still in town was Walter L. Main.

Ellsworth's letters take Hall to task about getting his billers and printing contracted and about buying some camels. Hall had decided not to attend a sale that would offer camels and Ellsworth thought he should go to replace camels that Main had elected to keep. (PE-WPH 1/26/05, 1/29/05). Meanwhile, Powers, the man who bought the Main elephants and would troupe them hereafter as Powers' Elephants, was about to buy two camels from Main. These were not the pair trained to work in harness but rather an old camel unable to make parade and a young one with kidney trouble.

In several letters Ellsworth lamented Hall's lack of confidence in him and indicated all was not smooth between the manager and the new owner. (PE-WPH, undated). Ellsworth wrote once that "You cannot curtail expenses unless you stop the work!" And another time he declared, "I will hire no one else — this is positive — and if your show in the working department is not framed up properly in the spring, it will be your fault and not mine."

W. R. Musgat, the railroad agent for the show, was seeking the best price from railroads for moving the show to Lancaster, Mo. In this era there were no standard rates apparently; prices depended upon individual railroad agents. If one's price didn't please you, it paid to try another. Musgat arranged for the Wm. P. Hall Show's train to move from Geneva to Chicago for \$446. There would be four passenger cars, two advance cars, six stock cars and ten "platform" cars for a total of 22. There was a 25 mph speed limit. From Chicago the Burlington Railroad would take the show train to Lancaster for \$700. (LS&MSRR-WPHShows, 4/1/05) (CB&Q RR-WPHS 3/27/05) (WRM-WPH 2/22/05 et seq.).

Several letters in the William P. Hall Papers imply that shows of that day leased out their cookhouse operations and that the lessee built and bought his own wagons. That was the case with the Hall show. (PE-WPH 2/27/05).

There was some major trouble with Walter L. Main.

As reported in The Bandwagon by Fred D. Pfening III in a major story





The 1904 Walter L. Main paper has the title in red, outlined in black and gray. The animals and clowns are red and yellow, the paper is pink.

about Hall in 1966, Main may have taken Hall for a town sucker, accepted a down payment and expected to reclaim the show for lack of full payment. But Hall was a horse trader.

It appears that Hall had not yet paid Main the full amount due, but he had possession of the show. Main apparently tried some wild schemes to reclaim animals or show property and actually got away with some horses in a raid on quarters.

On March 7, Ellsworth wrote that he stayed at quarters day and night now. "A few nights ago I learned that they (Main) had it fixed to take away the two camels, also a stock car, but we chained the car to the track, and I kept watch on the camels so they did not get either. I have (Owen) Dowd keep in touch with our lawyer all the time now, and we have frustrated all attempts to get anything off the place." (PE-WPH 3/7/05).

Then "Mr. Main has not made a move to get anything more since I would not let him have possession of the house . . . Trunkey, Main's bad adviser, is absent, and I really believe from the way Main acts and talks that if Mr. Mills was here with the money that Main would give a clean bill-of-sale, return the horses and cause us no more trouble . . . I honestly believe that now is the time to settle with him and the quicker the better." (PE-WPH 3/13/05).

Hall also was corresponding about buying elephants to replace the ones Main sold to Powers. Hall contacted animal dealer William Bartels, New York, who wrote:

"While \$1,000 each is cheaper than I ever sold an elephant for — in consideration that you take five, I would take your order; delivery as soon as they come about April 10th . . . They are all Indian elephants and babies, mostly females and I would expect you to take one male in the bunch. They will all lead . . ." (WB-WPH 3/21/05).

There also is in the collection the second page of a letter from A.C. Hobbie, who was in Asia and probably in Colombo. Hall had written to him about his buying elephants directly. Hobbie replied with comments about which U.S. port to use and noted rates might be cheaper via Japan and San Francisco.

"You can depend on my doing the very best I can for you, but I cannot assume any responsibility beyond the actual purchase of the elephants. It will be necessary for you to send an experienced man from the United States . . ." That probably killed Hall's interest in Hobbie. (ACH-WPH, portion, undated but believed to apply to this time rather than later purchases.)

Other correspondence that will be examined later raises the fact that the Hagenbecks also were contacted.

Whether from one source or another, Hall did buy elephants and put Musgat to work on shipping them from New York to Lancaster.

Musgat reported the Pennsylvania Railroad would charge 69 cents per pound and the Burlington, 61 cents. By this time the deal was for four elephants.

(WRM-WPH 3/17/05). Then the Pennsy upped its rate to 75 cents.

Finally, Musgat reported to Hall that Mr. Mills, who must have been Hall's accountant or treasurer on the deal, had arrived in Geneva and that the show train would start for Lancaster that night. (WRM-WPH 4/4/05). Mills probably paid off Main, if that had not yet been done, and covered the railroad bill.

Now Geneva and Main were behind them. Hall was owner of his own circus and it was moving to his Lancaster, Mo., horse farm to prepare for the season.

Arrival of that train in Lancaster, undoubtedly on the railroad track that cuts through the back yard of Hall's home, would open the circus era personified by William P. Hall. For the next 31 years, Lancaster, Mo., was important as a circus center.

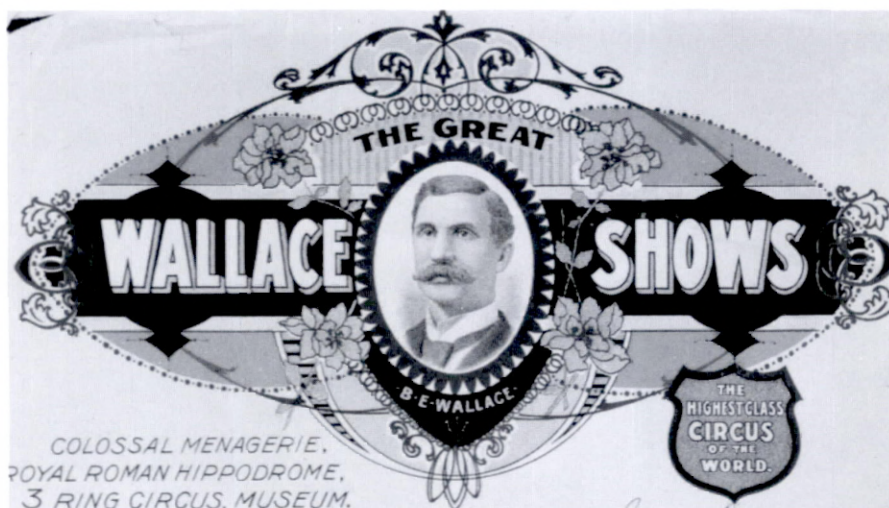
## The William P. Hall Papers Pertaining To

BENJ. E. WALLACE

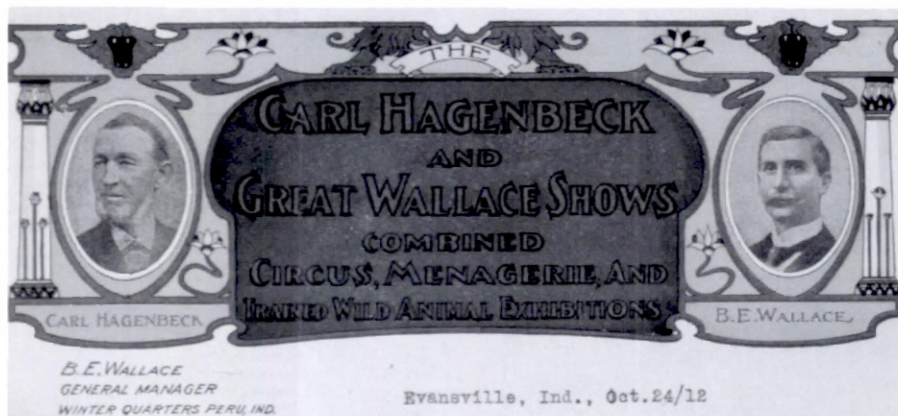
Before the creation of the Great Wallace Shows, its owner, Ben Wallace, was a livery stable operator at Peru, Ind. Throughout the history of his show, Wallace advertising boasted of the quality of his circus horses. So more than most circus owners, Wallace loved horses, knew good horseflesh and delighted in swapping horses. Because of mutual interest in the horse business, Wallace knew William P. Hall even before the latter's circus days.

The Hall Papers open this chapter with a note from B. E. Wallace arranging to meet Hall at the horse section of the Chicago Stock Yards. From there they

The Great Wallace Shows letterpaper has the title outlined in blue, the frame around Wallace is gold, flowers are pink and overall outline is in yellow.







would go to Lancaster so Wallace could see what Hall had there to offer in the way of horses. From the text, it appears that this was their first contact. (BEW-WPH 1/29/03)

Apparently, that meeting was successful, because in February, Wallace wrote to Hall, saying that his horses had arrived at Peru. But Uncle Ben complained about the freight rate. He was charged \$130 per car, not the \$96 he had been expecting to pay. Wallace asked Hall to contact the freight agent and help him adjust this rate. (BEW-WPH 2/28/03)

Several months later, Wallace wrote to complain about one of the horses he had gotten from Hall. Wallace summed it up this way:

"The next time we deal we will try them all and it will be more satisfactory to both of us..." (BEW-WPH 5/7/03)

It was some time before the two horse traders corresponded again, if the Hall Papers are a guide, and the next time they were both circus owners. Wallace said, "I understand from the papers that you have bought the Main show..." and he wondered if Hall would sell the

**This Hagenbeck-Wallace paper has the title in gold on a red background. Frames around the photos are light green, additional colors are blue and yellow.**

Main camels. (BEW-WPH 1/14/05)

It will be recalled that at about the same time, Hall was having trouble with Main, himself, about those camels.

The undated second page of a letter survives. It sounds as if Wallace wrote it upon hearing more about Hall's buying a show. Wallace told his old horse-trading friend that he would happily supply whatever help and information that Hall might want, presumably about circus operation. (BEW-WPH, undated)

**A llama is pictured alongside the barn with the famous Hall's Cellar. The barn doors are double thickness, probably for insulation to protect the animals in winter. Hall's buildings sometimes were well painted but always looked old and worn, perhaps because he used them in his horse and mule business for years before he entered the show equipment trade. — CIRCUS WORLD MUSEUM PHOTO.**



Descriptions of the horses which circus owners wanted for baggage stock purposes were much the same, regardless of which owner wrote. Wallace's vocabulary for the occasion was typical: When he wanted 20 dark grey horses, he said, "They must be blocky made, with short backs and good boned, weighing not less than 1400 nor much more than 1500..." (BEW-WPH 3/10/05)

The Great William P. Hall Show didn't last long, so when Ben Wallace wrote to "Dear William" in September, 1905, they already had exchanged letters about the Hall show's stock. Wallace wrote: "... since you are using your ring horses in Africa, presume none of them will be for sale..." (9/9/05). It appears that the Horse King was shipping some of his circus horses with others that would be sold in Africa by his brother.

By mid-winter Hall had urged Wallace to come to Lancaster to buy horses for Great Wallace. Ben said he would wait, however, until Hall decided what he would do with his show. Then Wallace could buy both horses and show property on the same junket. He reminded Hall that he wanted horses that were "short coupled, blocky pattern." (BEW-WPH 1/6/05) Later that month, Wallace asked when he could pick out some horses. And regarding the Main train, he asked, "How about cars? Have you got that 'Music' car? My impression was that was the best of the coaches but some say that car belonged to (Hugh) Harrison..." Harrison had been one of Main's associates. (BEW-WPH 1/20/05)

After another letter complaining about a horse trade, Wallace didn't write to Hall for some years. In the interval, the Wallace show became Hagenbeck-Wallace and business with Hall was carried on by C. E. Cory. Those letters are discussed separately. Only one more letter from Wallace is included in the Papers. It was written in a familiar strain:

"Dear William, I have eight or ten horses that have run down a little in flesh and they are rather cheap quality, that is fleabitten, and some of them eight or nine years old but they are good work horses that I have had with the show for several years and they are getting to be a little second-handed." (BEW-WPH 9/20/12)

That seems overly frank for horse trading purposes, but Ben Wallace went on to tell Hall that he wanted to trade his fleabitten second-handed horses for 10 or 15 short back, heavy boned, blocky black horse, five to six years old and 1400 to 1500 pounds.

Apparently, they traded on some basis, for Wallace wrote in October that the horses had arrived all right but that four or five were ill. He proposed to trade 20 light greys for blacks in yet another deal. (BEW-WPH 10/24/12) Presumably there were more letters and more trades thereafter.



## The William P. Hall Papers Pertaining To The Sells & Downs Shows

Many circus owners and would be owners gathered at Birmingham, Ala., in January, 1906, for the public auction of the Sells & Downs Circus. Many of them had received invitations from Martin J. Downs, and one such invitation went to William P. Hall. It survives now as a letter from Downs to Hall in the William P. Hall Papers held by the Circus World Museum.

Downs typed form letters and added names and notes in pen and ink. Hall's copy says the sale would be at Smith's Park, Birmingham, January 16 and 17. It listed the property in some detail. Among the principal items were:

80 draft horses, 40 ring horses, two four-horse riding acts, two four-horse chariot teams, two hurdle mules, two somerset horses, two finish horses, two thoroughbred manege horses and 16 hippodrome horses.

Two performing elephants, two camels, eight lions, 12 macaws, 20 monkeys, five snakes and 15 other cage and lead animals.

Forty lengths of blue seats, 20 lengths of reserved seats, 150-foot round top with three 50-foot middles for big top, an 80 with three 40s for sideshows, plus dressing, horses and cookhouse tops.

Five open dens, 1 calliope, 18 baggage wagons, 10 cages, 2 bandwagons, 3 tableau wagons, chandelier wagon and lights, 2 chariots, 40 sets of baggage harness, 2 sets of chariot harness, and

In 1903 the Sells & Downs Circus carried 3 elephants and 4 camels. By 1906 only 2 elephants and 2 camels were listed on the inventory. The large elephant shown here is Queen. Photo from Pfening Collection.



The 1906 Sells & Downs Shows letterhead is gold outlined in black.

all trappings, saddles and wardrobe.

Downs' spelling wasn't any better than those to whom he was writing. He wrote about "hipperdrome" horses and Australian "McCaws". "Manege" was corrupted to "manage", as with most circus people. And he promised Hall in an added note that it would be a "bonivied" sale.

The interesting inventory is about all that came of the sale, because it fell a little short of being bonafied.

Several letters from other showmen came to Hall in this period with mention of their plans to attend to sale. It must have been quite a gathering; although Hall himself did not go, it appears. But the shoppers didn't get a chance at the bargains they hoped for. Instead, the show was purchased in its entirety by a Mr. Thompson, who represented Downs. Thus, the former partnership of Downs and John Durham was ended, and Downs would take the outfit on the road in 1906 as Cole Bros. Circus. Despite his declaration of intent to retire from the business at the time of the sale, Downs stayed on the road until 1909, when he was killed by a horse. Then the gear finally was sold at a piecemeal auction.

Lucia Zora on QUEEN, Sells & Downs 1903 parade. Pfening Collection.



An unidentified man in a then-stylish cap poses a huge camel alongside the Hall Farm's main barn. — CIRCUS WORLD MUSEUM.





# THE GEOGRAPHY OF EARLY SHOW MOVEMENT

By Stuart Thayer

*A slightly revised version of this paper was read at the 1972 CHS convention.*

As part of a study of the beginnings of the American circus the writer has concerned himself with the geography of the movement of the earliest shows. Not surprisingly, it parallels the nineteenth century movement of settlers and of goods that was going on at the same time. The circus, like other European imports, was first in coastwise movement and later crossed the Appalachian barrier.

Show movement, then and since, depended on two factors, the situation of the audience and the existence of improvements. It was obviously not necessary to travel until an audience existed at the end of the journey; it is just as obvious that it was impossible to travel lacking a way to do so. The earliest troupes travelled on horseback and by boat, carrying their props on packhorses or as personal baggage. Since the largest piece of equipment was the apparatus for the tight rope walker one can see that there were no problems with properties.

Philadelphia in 1793 saw America's first multi-act circus, New York seeing it in the fall of the same year. This was John Bill Ricketts' troupe. It was not until 1795 that there was any other show movement. In that year Ricketts visited Boston and the triangle of the early circus - Philadelphia, New York, Boston - was established. For the next twenty years the majority of performances were presented in these three cities. This is an important point as travel between these places was well established for non-circus purposes. Commercial wagon travel across New Jersey linked Philadelphia and New York and the sea lanes between New York and Boston were filled with boats.

On his trip to Boston in 1795 Ricketts also showed in Hartford and Albany, places of easy access to his route. In 1797 he split his company in New York sending his brother Francis with one group south to Philadelphia, Lancaster, York, Baltimore and Annapolis. The other group, under the proprietor himself, went north to Albany and Montreal and eventually to Quebec returning the

next year through Lansingborough and Troy in each of which they performed. In this same year Philip Lailson, who had begun performing in Boston in 1796, visited Charleston, South Carolina. This was on a common sea route as Charleston produce was regularly shipped into New York. With these stands we have the circus to 1800. Largely a coastwise operation with penetration only to York, Pennsylvania and up the Hudson. The places mentioned are where the population was and where the commercial transportation routes led.

The next step was that of following the trans-Appalachian migrants to their new settlements in the west. Only rudimentary roads led away from the coastal area and until the War of 1812 few were concerned with their improvement. During the war the British fleet blockaded the coastal cities and thus interdicted the flow of goods by sea. Merchants had to turn to the road system for transportation of goods and it was then they were made aware how bad the roads were.

Previous attempts by the proponents of internal improvement through Federal funds had failed for reasons of regional jealousy. Boston had the benefit of a good road system in New England and since they had paid for it themselves they saw no benefit in allowing their tax monies to be spent to build for others not as far sighted. Philadelphia, the leading commercial center, feared the rise of other centers if roads made goods more easily available. In the south, even then, concern with states' rights was a serious one and such a theory did not support federal spending for any phase of internal improvement.

All this negativism was changed by the British blockade and by 1815 the National Road was undertaken between Cumberland, Maryland and Wheeling, Virginia. The city of Baltimore was chief beneficiary of this construction. By 1818 the road had reached Wheeling and opened the Ohio Valley to wagon traffic. Seven years later the State of New York completed the Erie Canal between Albany and Buffalo and opened the Great Lakes to commercial travel. All this time, and especially since the Louisiana Purchase of 1803, traffic from and to New Orleans had been of a very respectable volume. At this point it might be said that the circus was poised at Buffalo and Wheeling and at New Orleans, preparatory to an invasion of the west.

## Ricketts' Circus.

MRS. M'DONALD'S BENEFIT,  
IS FIXED FOR  
TO-MORROW EVENING, February 26.

A great variety of  
**HORSEMANSHIP,**

A HORNPIPE, by Mrs. Rowson.

**TWO COMIC SONGS,**

Murtoeb Delaney's description of Ireland,  
and the Old Commodore;

By a YOUNG GENTLEMAN from England,  
His first attempt in Public.

A pastoral Scotch Pantomime ballad,  
called,

**Jockey and Jenny.**

A HORNPIPE, by Mr. Durang.

The Song of "My Bonny Bold Soldier,"  
By Mrs. M'Donald.

The whole to conclude, with  
A HARLEQUIN PANTOMIME,  
called

**The SHIPWRECK ;  
Or, Neptune's Favor.**

Since the last performances the Circus has undergone a thorough repair; with the addition of many useful and superb decorations, in carving, gilding, painting, &c. for the celebration of Gen. Washington's Birth Day, which Mrs. M. trusts will add to the comfort, as well as gratify the curiosity of such ladies and gentlemen who had not an opportunity of attending the Ball.

Box, One Dollar—Pit, Half a Dollar.

Tickets to be had at the usual places—of Mr. Stam, No. 10, South Fifth Street, and Mrs. M'Donald, No. 1 Greenleaf's alley.

This very rare newspaper ad for the Ricketts' Circus appeared in the Philadelphia Gazette on February 25, 1799. It is from the Pfening Collection.

There was a show in Pittsburgh in 1814, one in Chillicothe in 1815, one in Cincinnati in 1819. Our research to this point indicates that these circuses came over the mountains from the east and that they were horseback shows.

From New Orleans, where the first circus appeared in 1816, Victor Pepin went upriver in 1823 to play St. Louis and from there travelled to Vincennes and Louisville. He reached Cincinnati in 1824.

If we refer back to our triangle of 1795 we will remember that the three



## CIRCUS, WASHINGTON GARDENS.

Last week but one previous to the Benefis.

Monday evening, Sept. 6th,  
The Evening's Entertainment to commence with a  
**GRAND MILITARY ENTRY**  
By eight Equestrians, elegantly mounted.  
To conclude by a Minuet and Contra Dance by  
Messrs. Pejin and Campbell.

Master THOMAS will on one horse perform many surprising Feats of Horsemanship, and conclude by leaping over two Ribbons his Horse in full speed.

### Great Vaulting,

By Mr. Garcia, who will vault over his Horse right and left, at the same time he is leaping over boards, shewing every means of mounting and dismounting without the aid of stirrups—he will also pick up two handkerchiefs from the ground placed in different parts of the Ring and conclude with the great feat of the ESCARPADE.

The first time of the **GRAND PYRAMIDS** of **VENICE**, by Eleven persons on **THREE HORSES**.

### MASTER McCARN,

The Wonderful Prodigy, will, on one Horse, perform many Elegant and Surprising Feats for Youth only ten years of age, and conclude his performance riding on his Head, his Horse in full Speed.

Miss Wealand, on one Horse, will perform many graceful feats and attitudes, and conclude with the  
**BROAD SWORD EXERCISE.**

**Slack Rope, by Mr. Mayhier.**

### Metamorphose of the Sack,

By Mr. Bogardes, to conclude with the Friccasee Dance.

The wonderful Spanish horse **ROMEO**, Will after leaping over Bars, of a prodigious height, leap over one horse, and carry Master McCarn as his rider.

Mr. Bogardes will after several steps and attitudes leap over Garters, Boards of lights, and conclude by leaping thro' TWO Hogsheads.

### STILL VAULTING,

By the whole troop of Voltiguieres.  
**MR. CAMPBELL :: CLOWN.**

The whole to conclude with a Grand Display of

## FIREWORKS.

By Mr. DUSOLLA.

Owing to the short stay of the Company, there will be a Performance every evening during the week, Saturday and Sunday excepted.

Doors to be opened at half-past six—Performance to commence at half-past 7 o'clock.

Box One Dollar—Pit Fifty Cents.—Tickets to be had at the Office from 10 until the performance commences.

cities composing it dominated the circus business until 1820. After 1830 we see a new triangle, this one in the west. Based on Detroit, which was the terminus of the Erie Canal-Lake Erie traffic, Wheeling, which stood at the point where the National Road met the Ohio River, and Cincinnati, the most populous center west of the mountains. A case could be made as well for the western triangle being St. Louis, Pittsburgh, Detroit, but it changes nothing we have to say here.

All the dates we have noted thus far are for horseback circuses. The 1820's saw the introduction of wagon travel. However, it was not the circus, but the menagerie that began the use of wagons. The reason for this is obvious, the menagerie had something to carry, the circus did not. There are records of individual caged animals travelling from town to town as early as 1729 and they surely went by wagon, but the real impetus for this movement had to wait upon the collecting of several animals in one caravan and the building of the roads to carry them. Because of a combination of roads and population it was New England that saw most of the initial travel and we have record of a menagerie on the road there in 1816.

The circus caught up with the menagerie sometime in the 1820's, co-incident with the adoption of the canvas tent as an arena. The earliest reference to a tent on a travelling circus is dated 1828, but we caution that other evidence may move the date forward a year or two.

Thus we have the roads and canals and rivers to move upon, the wagons to carry the show and an audience growing constantly in the Ohio and Mississippi valleys. The stage is set for the western-izing of the circus.

Our research has not reached the point of complete documentation of show movement in the 1830's and the 1840's, but we have enough to see some patterns emerge which are interesting. There are two rather common routes which are followed generally season after season and which we call the northern and southern routes. They went something like this:

The northern route, child of the Erie Canal, would start from the winter shows in New York City. Boarding a boat the troupe would sail to Providence or Boston, play the towns between these two cities and then go west through Worcester and Springfield into New York State in the Saratoga, Albany area. They would then move along the Canal through Schenectady, Utica, Syracuse and Rochester to Buffalo. At this point they might take ship for Detroit or turn east and following south of the Finger Lakes end up in Albany again. From here they would go down the Hudson, playing the river

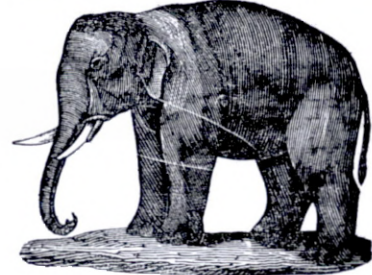
This ad appeared in a Boston newspaper on September 4, 1819, and told of the arrival of the Victor Pepin Circus on September 9. Original in Pfening Collection.

## MENAGERIE.

OF  
WARING, TUFTS & CO.

THE Proprietors most respectfully inform the citizens of Springfield, and its vicinity, that they will exhibit their great collection of living animals in rear of Waring's Eagle Tavern, in State-street, for two days only, on Monday and Tuesday, April 21st and 22nd.

The managers feel great confidence in saying that they have the most extensive and choice collection of wild Animals ever offered in the United States. They have spent no small sum of money in fitting up their establish-ment, and pledge themselves that a Fair will be conducted in the most respectable and orderly manner, and every exertion made to render it worthy of public patronage. Among the animals are the following:



The Great India ELEPHANT Sam, being 10 feet high and weighing 10,000 lbs, was imported into Boston from Calcutta; the proprietors challenge any company in the United States to produce his equal.

African LION, being the largest and finest animal of his species in this country, and judged to weigh 750 pounds. The proprietors had dedicated to the world to produce his superior, under a forfeiture of One Thousand Dollars.

TAPIR, a very singular and interesting animal from South America, and the only one living in the United States.

The Asiatic LIONESS, being similar in form to the Lion, except the Lioness has no mane.

Royal Bengal TIGER, from Exeter Change, London, which was imported into New York on the 25th April, 1823. The Arabian CAMEL. A pair of Brazilian TIGERS, male and female. The African spotted PANTHER. A beautiful Hunting LEOPARD. Spotted HYENA or TIGER WOLF. The MARGAY or TIGER CAT. The LAMA or GUANICOUS of Peru. The South American PANTHER, from the banks of the Amazon. This ferocious animal is a complete terror to the country it inhabits.

The great Russian BEAR, ICHNEUMANS from Egypt, MOCO, from India, an animal not described in history. The North American CATAMOUNT, taken on the west side of the Rocky Mountains.

A full grown BUFFALO. DANIEL JACK on his small Rhesus Monkey. APES, MONKEYS and BABOONS, together with a number of Animals not expressed in the list.

Hours of admission from 1 o'clock P. M. till 5 P. M. Mr. First, the keeper of the animals, will enter the cage with the Lion at 4 o'clock P. M. showing the subject upon which this animal of superior strength is brought.

Seats will be reserved for the accommodation of 500 persons.

A good band of Music accompanies the Menagerie.

Admission 25 cents—Children on or under 10 years of age half price.

N. B. The animals will be fed at 4 P. M.

The menagerie of Waring, Tufts & Co. was advertised in the Springfield (Mass.) Republican on April 19, 1834. Admission was advertised as 12½¢. Original in Pfening Collection.

towns, to New York and the winter shows.

The southern route usually began in Norfolk or Baltimore, went up the National Road through Frederick, Hagerstown and Cumberland to Washington, Pennsylvania and Wheeling. From there they might boat down the Ohio to Cincinnati or reach that city by an overland route through Zanesville and Chillicothe. They would then touch Louisville, Nashville, Chattanooga and perhaps Huntsville, Alabama. The route then led south of the mountains in a curve through Columbus, Macon and Augusta, Georgia, down-river to Savannah and a boat trip back to the starting point.

The interesting contrast between these routes is that in the north where towns were close together the circuses would show every day. In the more sparsely settled south they would be on the road two or three days between towns, but upon reaching one would make a two or three day stand.

We think that these routes will prove to be the main arteries of show movement in the 1830's and that the Ohio and Mississippi valleys will replace them in the 1840's. In any event, this research has uncovered the beginnings of show travel and this method, once wagons were adopted, did not change until the advent of the use of railroads.



# A HISTORY OF THE GIRAFFE AND THE CIRCUS

By John F. Polacsek

It is obvious that with limited and incomplete sources that speculation concerning theories and existing facts are always present. In the case of the giraffe and the circus, Chang Reynolds, and Richard Flint have provided much in the way of facts and theories, but still they are lacking. As it is with circus history, especially in the early years, all the facts will never be known, and all that one has to work with are bits and pieces. Through the use of the two previous histories of the giraffe and personal research, a slightly different interpretation develops concerning the giraffe.

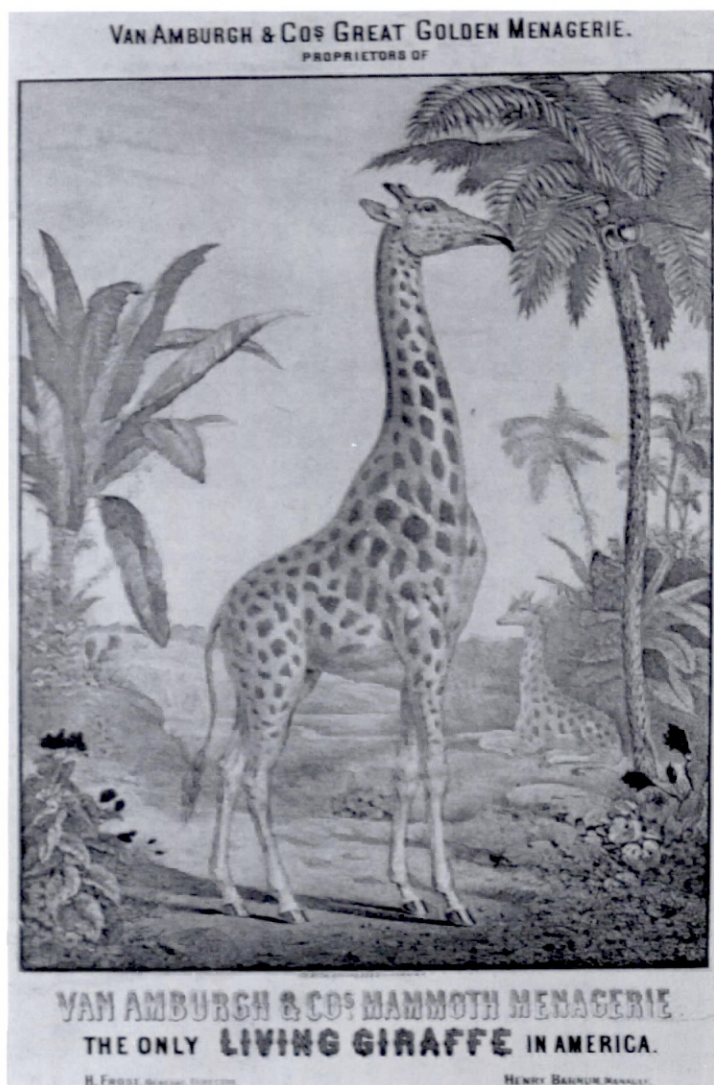
One new aspect that is most important is that the first giraffes to come to America came in 1837, not in 1838 as both articles claimed. A newspaper article stated that in Boston on March 31, 1837 an expedition of Macomber, Welch, & Co. arrived with "a huge lion, two large giraffes or cameleopards, two leopards, a large hyena, black ostriches, gazelles, etc."<sup>1</sup> This was the same company that imported two giraffes on June 7, 1838, and surprisingly enough both groups were found 1,200 miles north of the Cape of Good Hope in the vicinity of the Kalahari Desert. Even though the same company sponsored both expeditions, there do not appear to be any appearances of the giraffes in 1837, and all the attention was placed on the 1838 animals. There are a few possibilities as to why the animals were not shown:

1. They died shortly after their arrival. But then again stuffed giraffes were also taken out for exhibition, but none appear.
2. They were sold to a party abroad. At the Cape of Good Hope 10,000 pounds had been offered to send the animals to Europe, and with the Panic of 1837 going on in the states the offer might have been reconsidered. Also in March of 1837 two giraffes died in the Surrey Zoological Gardens in England and they could have gone to replace them.<sup>2</sup>
3. They could have been sold to another company in the United States. This is possible because Flint's article points out that the Panic possibly caused the company to fail. Or the giraffes could have been rented out to other shows as resources such as these could only be profitable if put on exhibition.

Issue #3 appears to be the most logical one when one considers that in 1838 three

known giraffes were in the states, and actions on the part of Rufus Welch are strange. When the giraffes landed in 1838 Rufus Welch had an article written on the history of the giraffe, his natural habits, and other facts. The question is why he would have to have an article written if in March of 1837 a fairly complete history of the giraffe was written in the newspapers? If Welch had been involved with the 1837 article, most probably he would have a copy and not need to write a whole new article on the giraffe.

In 1838 at least three giraffes were traveling the roads of America at the same time. The first giraffe was exhibited by Macomber and Handy in Hingham, Mass. on September 15, 1838.<sup>3</sup> This giraffe was associated with an organized show while the other two were considered exhibitions in themselves. Based on advertisements and dates of the exhibitions, the routes of the other two can be approximated. Giraffe #2 was showing in Philadelphia (Oct. 11-20).<sup>4</sup> Washington (Nov. 5-6),<sup>5</sup> Norfolk ((Nov. 9-12),<sup>6</sup> Macon, Ga. (Jan. 1830),<sup>7</sup>





Savannah (Jan. 26),<sup>8</sup> and Charleston (Feb. 21).<sup>9</sup> Giraffe #3 was shown at Cleveland, Ohio (Oct. 12, 1838) by a Mr. N. C. Eveand, thus giving some basis to the idea that the giraffes of 1837 might have been hired out to others.<sup>10</sup> The same giraffe with the same advertisement appears then in New Orleans, but with one addition in the form of a Mr. Nellis as an added attraction. This giraffe was in New Orleans (Dec. 3, 1838 - Jan. 12, 1839), and then up the Mississippi River Valley to Louisville, Ky. (Apr. 26 - May 2).<sup>11</sup>

In 1839 it becomes evident that three giraffes were still in the United States. The New York Circus and Arena Company at the end of April in Baltimore had one. Another was in Louisville, Ky. (Apr. 26 - May 2) so here there are two separate giraffes that did not associate with each other. The third originated in Rhode Island as Rufus Welch had one in mid-May.<sup>12</sup> This giraffe was most probably the one that was with Macomber and Handy, or the one that last showed in Charleston in February. Then again the New York Circus and Arena Company could have had the one that showed in Charleston, or the one that Macomber and Handy had, and either way each show had individual giraffes. To further clarify this John Gelnroy stated that he procured a giraffe in Rhode Island in 1839 and it was with the show. The route of the show only took it through the eastern part of Pennsylvania, while the only exhibition of the NY Circus Co. was in Huntingdon, Pa. in the central part of the state.<sup>13</sup> If these shows had met with opposing giraffe exhibitions, it should have been noted. Then too, the giraffe that the NY Circus Co. had stayed with the show until its death in November, 1839.<sup>14</sup>

There was another giraffe in 1839 with the June, Titus, Angevine Circus, but for the time being it was not one of the four brought into the country by Welch, and was only associated with the above named show.

It is certain one giraffe died in November 1839, but what of the other two? One giraffe with Mr. Nellis shows up in Macon, Ga. as an advertisement was placed in the paper on December 19, 1839 with the exhibition to be December 31.<sup>15</sup> But Nellis was not only associated with the giraffe but with the New York Circus & Arena Co. which poses another question. Should there not be two giraffes together as one giraffe was definitely with Nellis at Louisville, while another was with the NY Circus Co. at the same time, and a merger should have brought the two together. But there was only one giraffe advertised at Macon, and a haze descends on the missing giraffe as it temporarily drops from view.

The one giraffe that still exists had an unusual year ahead of it. The giraffe, Mr. Nellis, and the NY Circus Co. was in Macon on Dec. 31, 1839, but a month later it changed owners. On February 11-14, 1840 it was the giraffe, Mr. Nellis, and Hall, Nathans, & Tufts on exhibition



in Charleston,<sup>16</sup> while on February 18, 1840 in Charleston it was the giraffe, Nellis, and the New York Circus and Giraffe Co.<sup>17</sup> Other changes in owners could have occurred, but nevertheless a giraffe with Mr. Nellis was at Louisville (Sept. 2-5) and Selma, Ala. (Nov. 28).<sup>18</sup>

One correction is necessary in the Reynolds article as it states that a preserved or stuffed giraffe was exhibited in Macon, Ga. in January 1839, and again on January 1840. What appeared was in the first case a living giraffe exhibition, and in 1840 the giraffe and Mr. Nellis was there. The only stuffed giraffe that was ever in Macon in 1839 or 1840 was there on March 13, 1840.<sup>19</sup> This was a totally different show as Mr. A. Foster was the proprietor, and the main attraction had been stuffed by a Mr. A. Bell of New York. There is a possibility that this stuffed giraffe was the one that died in Newark, but only speculation.

In 1841 a second giraffe appears again but if it is the same one whose history is being traced is not known. Hubbel & Coney exhibited a giraffe in Toledo, Ohio (July 16),<sup>20</sup> and in Wooster, Ohio (Aug. 12).<sup>21</sup> This may be the missing giraffe or one of the four that were shipped to the United States and then sent to England. Nevertheless this menagerie did have a giraffe in its show.

On the other hand there was a giraffe exhibition at Tiffin, Ohio (June 12),<sup>22</sup> and at Toledo, Ohio (June 28)<sup>23</sup> in 1841. The advertisement gives strong evidence that it is one of the surviving Welch giraffes. The advertisement stated that her last visit to the West was in 1838, and a giraffe was in Cleveland in that year, and she has grown 2½ feet in height. The newspaper cut that was used was the same one that appeared in the 1839 courier that Welch put out to accompany his giraffe exhibition.

The history of the giraffe and the circus is vague for the next few years. In 1845 Van Amburgh sold his menagerie at Manchester, England and the elephant Bolivar went for 750 pounds while a tall giraffe went for 400 pounds.<sup>24</sup> This animal might have been taken from the States or picked up in England, but its origin is not known at this time.

In May 1846 an editorial concerning

the Raymond & Waring Menagerie showed that they had a "stuffed Giraffe that looked as natural as life and twice as lively".<sup>25</sup> In 1850 it was reported that G. C. Quick & Co. advertised a giraffe on July 12, but in the advertisement at Buffalo (July 22-23) there was no mention of the giraffe.<sup>26</sup> One peculiarity does develop here as after the Sands & Co. Circus, with a Mr. G. C. Quick as manager and director left Cleveland, Ohio "the giraffe still remained under his new keeper".<sup>27</sup> Mr. Quick may have bought the giraffe for his one show, or a private party, still the giraffe was from the Sands show even though they did not advertise it.

It was also reported that G. R. Spalding's Floating Palace in 1851 had elephants, a giraffe, and assorted tigers and lions but the source is questionable.<sup>28</sup> Even some sources of the times were questionable as on August 4, 1853 at New York two large and beautiful giraffes were imported from Bremen. The article claimed that "We have had no giraffes in this country since the two imported at an expense of \$40,000 about 17 years ago, who died off suddenly."<sup>29</sup> If one were to rely on this article alone it would mean that the giraffes of the 1840's and 1850's did not exist.

Who finally got these animals is unknown, but Mayers & Madigan at Toledo, Ohio (Aug. 14)<sup>30</sup> advertised that their collection held two living giraffes. These may have been the two imported in 1853, but it is unknown. From here on there are more facts and more questions, but as it stands some questions have been answered or clarified while others have been brought up in the early history of the giraffe.

## FOOTNOTES

<sup>1</sup>The Ohio Star, Ravenna, Ohio, April 20, 1837.

<sup>2</sup>The National Gazette, Philadelphia, March 11, 1837.

<sup>3</sup>Richard W. Flint, "Rufus Welch: America's Pioneer Circus Showman." *Bandwagon*, Sept.-Oct., 1970, p. 7.

<sup>4</sup>Chang Reynolds, "The Giraffe in the American Circus" *Bandwagon*, Sept.-Oct., 1972, p. 16.

<sup>5</sup>Ibid.

<sup>6</sup>The American Beacon, Norfolk, Virginia, November 9, 1839.

<sup>7</sup>Reynolds, p. 16.

<sup>8</sup>Charleston Courier, February 21, 1839.

<sup>9</sup>Cleveland Herald and Gazette, Cleveland, Ohio, September 27, 1838.

<sup>10</sup>Reynolds, p. 16.

<sup>11</sup>Ibid.

<sup>12</sup>Ibid.

<sup>13</sup>John H. Glenroy, *Ins and Outs of Circus Life* (Boston: M. M. Wing & Co., 1885, p. 27.

<sup>14</sup>Georgia Messenger, Macon, Georgia, December 19, 1839.

<sup>15</sup>Charleston Courier, January 31, 1840.

<sup>16</sup>Charleston Courier, February 18, 1840.

<sup>17</sup>Reynolds, p. 16.

<sup>18</sup>Georgia Messenger, Macon, Georgia, March 5, 1840.

<sup>19</sup>Toledo Blade, June 23, 1841.

<sup>20</sup>Wooster Democrat, August 11, 1841.

<sup>21</sup>Tiffin Gazette, Tiffin, Ohio, June 5, 1841.

<sup>22</sup>Toledo Blade, July 7, 1841.

<sup>23</sup>Buckeye Eagle, Marion, Ohio, May 7, 1845.

<sup>24</sup>People's Forum, Bucyrus, Ohio, May 16, 1846.

<sup>25</sup>Buffalo Daily Courier, July 18, 1850.

<sup>26</sup>Cleveland Plain Dealer, June 19, 1850.

<sup>27</sup>Felix Sutton, *The Big Show*, p. 41.

<sup>28</sup>New Lisbon Patriot, New Lisbon, Ohio, August 19, 1853.

<sup>29</sup>Toledo Blade, August 14, 1855.



# More about *The Corporation Cages*

A Supplement

By Gordon M. Potter

Stuart Thayer's article on the Corp. Cages in the Nov. '71 BW really kindled my interest in the Peru shows. Since then have spent much time on this subject. Had a few old photos copied and am enclosing four prints for you. Stuart says one shows #17 on H-W in '22. This cage was not in his article as he had lost his picture of it.

Another shows 3 old time cages on H-W with pertinent info on the back. Both these were on H-W in '34, in the parade and there was no center cleanout board on the left side. The other two are of S-F loaded flats. I just liked the paint job on the 3 arch cages.

Am also enclosing a copy of my H-W '34 parade lineup. This has been published so you have seen it, but thought you ought to have one at hand to go with the second sheet. That is all the dope I can line up on the rest of the H-W cages for '34. Some of it is guess work, the rest is substantiated by photos. I feel it is pretty close but needs some improving.

Going back to Stuart's list. There should be a third 3 arch cage with wide body in his list. This would be like H-W 22 & H-W 25 shown on page 21 & 22. Didn't know it till this rash of research hit me, but there were three of these on H-W in '38. There had to be as two went to Cole Bros. in '40 and one to Arthur Bros., then ultimately to Marshall Long of Arizona. One was #26 and prior to now I didn't know just what 26 was as it didn't

**The Hagenbeck-Wallace 1922 cage #17 is shown here, this cage was not shown in the original Thayer article. Potter Collection.**

show up in any pictures I had. Stuart agrees with me on this now that I pointed all this out to him.

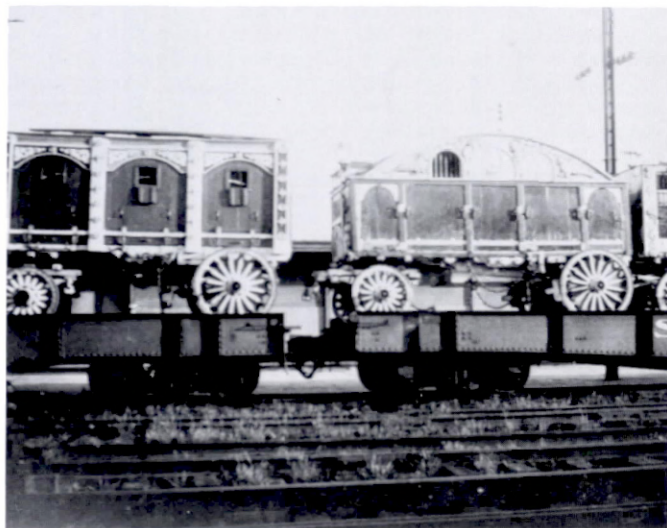
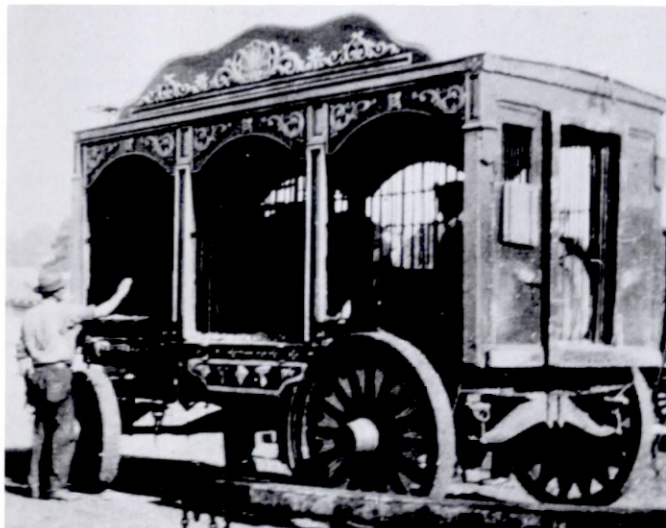
Was hoping that his article would smoke out additional information on the cages that were at Peru but don't know just what results he has had. Hope he will get enough to warrant a follow up article to bring us up to date on the cages.

## Hagenbeck-Wallace Parade, Sept. 1, 1934, Elkhart, Indiana

1. 6 mounted ladies, flag bearers.
2. #104 Five Graces Bandwagon, 10 horses, #1 Band.
3. #31 Cage, 14' long, 4 horses, Lions.
4. #71 Mother Goose Tab., 8 horses,
5. #12 Cage, 12' long, 4 horses, tigers.
6. # Frigidaire wagon, 6 horses, 1 polar bear.
7. 5 mounted ladies.
8. #8 Cage, 15' long, 4 horses, deer.
9. #37 Lion & Snake Tab, 6 horses, #2 Band.
10. #32 Cage, 17' long, 8 horses, seals.
11. Lady driving 2 horse tandem team to buggy.
12. #4 Cage, 16' long, 4 horses, hyenas.
13. 6 mounted ladies, plus 1 mounted parade marshall.
14. #101 Unafon Chimes, Harp & Jesters wagon, 8 ponies.
15. #9 Cage, 12 ft. long, 4 horses, deer.
16. 2 Chariots, 4 horses on each.
17. Joe Lewis clown cop riding mule.
18. #46 Popeye Tab, 6 horses.

19. 5 mounted ladies.
20. #14 Hippo cage, 21' long, 8 horses, 1 hippo.
21. #6 Cage, 16' long, 4 horses, lions & tiger.
22. #38 Elephant Tab, 6 horses, band.
23. 4 mounted ladies.
24. #5 Cage, 14' long, 4 horses, deer.
25. #100 Clown Head Air Calliope, 4 horses.
26. #75 Red Riding Hood Tab, 6 horses.
27. Lady driving 2 horse tandem team. (riding)
28. #11 Cage, 14' long, 4 horses, bear(s).
29. #102 Lion & Gladiator Tab, 6 horses, Clown band.
30. 2 two horse tandem teams, man & lady drivers. (riders)
31. #19 Cage, 15' long, 6 horses, birds.
32. #16 Cage, 17' long, 6 horses, kangaroo & deer.
33. 3 mounted men.
34. #41 Mickey Mouse Circus Tab, 6 horses, side show band.
35. #18 Cage, 17' long, 6 horses, gnu.
36. #30 Cage, 14' long, 4 horses, gnu.
37. #103 Bell Wagon, 6 horses.
38. 20 Wild West riders.
39. #67 Hagenbeck Lion Tab, 4 horses, 4 pc. Scotch band.
40. Lead Stock - 6 ponies, 10 zebras, 10 4 camels.
41. #59 Snake Den, 12' long, 8 camel team.

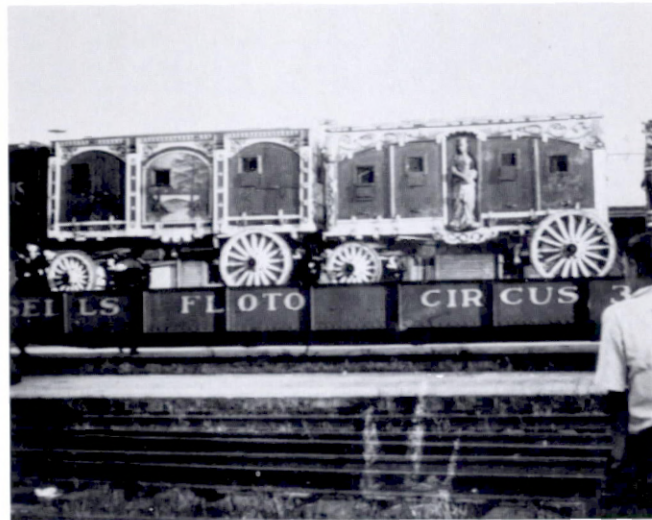
**This view of the Sells-Floto 1932 train shows three cages. The one on left is 14 ft. long and the number is unknown. The cage on right was #30 on H-W in 1934. Potter Collection.**







This photo was taken on H-W in the 1920s. The cage at right appears to be H-W 1934 #5, the one at left looks like H-W 1934 #31. Note there is no cleanout board on either #5 or #31. Potter Collection.



Another 1932 Sells-Floto view again shows the H-W 1934 #5 cage. Potter Collection.

42. 31 Elephants.  
43. #44 Two Jesters Steam Calliope, 6 horses.  
150 head of baggage horses, Lead Stock

10 head of baggage horses left on lot, 6 ponies

8 head of baggage ponies, 10 zebras  
8 head of baggage camels, 4 camels  
66 head of ring horses, 31 elephants  
1 mule

13 Parade Wagons (Tabs, calliopes, bell wagon, band wagon)

16 Cages left in menagerie top (including giraffe wagon) during parade.

Cage wagons in parade; 4, 5, 6, 8, 9, 11, 12, 14, 16, 18, 19, 30, 31, 32, 59, Frigidaire wagon. 16 total. (#4 center statue, lion heads on corners, 16' long.) (#6 center Hindu statue, 16' long.) (#8 center Queen statue, 15' long.) (#1 (S-F 14' cage, row of gold balls along top edge.) (#12 S-F 12' long.) (Other cage numbers as in Stuart Thayer article in Nov. '71 Bandwagon magazine.)

16 Cage wagons left in menagerie top during parade (including giraffe wagon.)

#17 Wrestler center statue cage 15' long.

Three 2 arch, wide cages 14'9" long, #3?, 26?, 27?,

Three 3 arch, wide cages 16" long, #22?, 23, 25.

#20 3 arch 16' cage (S-F #31).

#21 3 arch 16' cage (#21 in '37).

#24 3 arch 14' cage (#24 in '38).

#28 (A) 3 arch bear cage, 14' long.

#? (29A) 3 arch cage, 14' long. For working cats?

#29 (B) 3 arch 17' cage, just like 16 & 18.

#? (JR 33) 17' and #? (JR 34) 17'

These two were alike and were like 16, 18, 29 except for carvings in middle of arches above vars. The Chimp was in one of them for '34.

#? Giraffe wagon 16' long.

The following cages were on H-W in '33, but don't believe they were there in '34. #7 S-F cage 14' long, sideboards in two square sections with center divider about 12' wide.

#10 H-W 14 or 15' cage with two half round divider posts flared a bit at the top & with tulips carved on them near the bottom.

Numbers not used in the above list; 1, 2, 13, 15, 33 on.

The Kelty interior menagerie picture taken at St. Louis, Mo. May 10 '34, shows #4 in lower right corner. Then 16, 18 or 29. Ahead of that is JR33 or 34, the Champs cage. Rear sideboards were not removed, think this was the Chimps "bedroom". The other two openings had been rebuilt a bit so they were flat across the top. Next came the line of elephants. Beyond them, at the far end it looks like 16, 18 or 29. Just to the left of that it looks like JR33 or 34.

At the left edge of the pix can be seen #8 by a Pontiac display car. Ahead of it is #12 that must have been a working cage even though it made parade. In '33 both the front & rear doors of #12 were in the center, but for '34 they were moved to the right side to line up with the doors on the rest of the working cages. Ahead of #12 is the rest of the working cages, including two with bodies 6' high (probably #24 & 21), also three 2 arch, wide cages (bodies only 5'6" high), two of the 3 arch, wide cages (bodies 5'6" high) &

the 3rd one probably hidden by the ice cream banner. #? (29A) was probably a working cage, but don't know what other one was used to make 12, if there were 12, as I think there should have been.

A Geo. Piercy picture shows two wide 3 arch cages with #23 & 25 on the canvas covers, so assuming these numbers corresponded to the actual wagon numbers, I have assigned 25 to a 3 arch cage, rather than a 2 arch cage as in the Stuart Thayer article. Possibly the 2 arch cage used #3 in '34 as well as in '33 & prior years???

A '34 Piercy picture shows #28 (with the # clearly visible) with sideboards open at the top & and the horizontal bars (as well as vertical) as used for bears.

Just for the record I'll put in a bit of info about the 10 cages Terrell Jacobs had in the backyard on RBBB in '39. 4 were identical 3 arch Peru cages & they put old RBBB cage #s on them, 68, 72, 83, 92 as they were no longer used. Three had been on Barnes & went to Sarasota when the '38 season ended, 104, 105, 106. Only 3 were RBBB cages. #69 at 16 ft. long, #80 14 ft. & #82 15 ft. long. All had been on RBBB for many years, probably since '19 & had not changed numbers, at least from '21 as far as I've been able to determine.





# MAYME WARD

by J. D. Draper

Mayme Ward, 78, one of the original Flying Wards of circus fame in America, died Wednesday noon (January 10, 1973) of a heart attack at Memorial Hospital in Sarasota, Florida. Mayme hung up her tights as an aerialist when she was 48 at the insistence of her eldest son, who informed her that she was "just too old to be flying around up there in the air." She has been wardrobe mistress for the Circus World Museum in Baraboo, Wisconsin since 1963. In ill health for some time, she left Baraboo last November to go to Sarasota on a leave of absence.

Mrs. Ward is survived by three children; Edward, in charge of electrical equipment for Ringling Bros. and Barnum & Bailey, Harold of Portland, Ore. and a daughter, Mrs. Genevieve Tharp. There are also 8 grandchildren.

Funeral services were held in Sarasota and burial was at Bloomington, Illinois.

Born Mayme Fay Harvey on November 24, 1894, she was a native of Oshkosh, Wis. and was an orphan at the age of 10. At that time she was sent to live with a cousin, Mrs. John Hines and her husband. John Hines had the Hines-Kimball Acrobatic Troupe. Mayme, with her

**The Eddie Ward Flying act appearing on the Hagenbeck-Wallace Circus in 1915 consisted of left to right Mayme Ward, Alex Todd, Eddie Ward, Jennie Ward standing; Willie Summers and Ova Loretta.**



cousin Jennie Rooney, billed as the Kimball Sisters, were trained to work with this group, doing acrobatics, rolling globe, perch, etc.

She made her circus debut with the Van Amburgh Show in 1905 doing trapeze, wire, acrobatics and anything else that was needed. Later she was on Norris & Rowe (1908-09), Sparks (1910) and Forepaugh-Sells (1911).

In June 1912 she married Edward Ward, who was featured with his sister, Miss Jennie Ward, as one of the Flying Wards, "Aerialists Supreme", a center ring attraction on the Ringling Bros. Circus. This dual trapeze number was not a flying return act. After a circus tour to Europe in 1913, Mayme learned the flying act in the spring of 1914 before going out with the Hagenbeck-Wallace Circus in that season. The first big Ward Flying act was that year and consisted of Jennie Ward, Alec Todd, Rilly Sommers, Bessie Cattanah, Edward and Mayme Ward. Continuing on Hagenbeck-Wallace into the 1918 season, both Mayme and her husband were injured in the terrible train wreck of that circus at Ivanhoe, Ind. on June 22, 1918. Both of them were among the heroes of that wreck who aided and identified the injured personnel and the 86 fatalities. Edward's sister, Jennie Ward Todd, was killed in that accident and the act did not return to the Show for the remainder of the season.

After 1918 the Wards played a series of fair dates until the period 1921-23 when they were on the John Robinson Circus with their flying act. In off moments in 1922 Mayme found time to serve as captain of the women's baseball team which scheduled contests with local teams at various stands. From 1924 through 1928 the Wards were on Sells-Floto Circus. Mayme was featured on a lithograph of that Show as "Mamie Ward, who while blindfolded and bound in a gunny sack, does a double somersault in mid air to a catch."

In the off season from the circus the Wards usually operated "Training Quarters" at 1201 East Emerson St., Bloomington, Ill. for the schooling of trapeze flyers and feature gymnastic acts. Over many years, the following acts were trained and organized there: The Flying Concellos (Art Concello & Antionette, Harold Genders, etc.), The Flying Thrillers and The Flying Harolds (both acts involved Harold Voise and sometimes Bert Doss and Bob Brooks), The Flying Fishers (not the earlier troupe), The Flying Sullivans, The Arbaughs (Irma Ward, Gus Bell,

Harold Ward, etc.), The Flying Flemmings, The Sullivans, The Ward-Bell Troup (Gus Bell, Harold Ward).

In 1929 Eddie and Mayme were with the "Flying Wards" on the John Robinson Circus but they also had the "Famous Ward Flyers" on Hagenbeck-Wallace in that same year. Edward had not been well for some time and Mayme had written to Jerry Mugivan, one of the owners of the American Circus Corp., the following letter from Bloomington, Ill., dated Dec. 14, 1928, quoted in part.

"Edward is in a very poor shape. He is under the doctor's care and has been to two specialists, and they are afraid he won't be able to work the coming season, but I will take out the business and fulfill our contract. All the people are waiting to start practice and I am sure the acts will be up to the standard.

"I have been trying to get away, so I could run down to Peru and have a talk with you, because I know you understand me and know that I will do everything I can.

"Nettie Hines is here with me and is very anxious to see if she can be placed on wardrobe with the same show I am

**This photo shows Mayme Ward as she looked in 1926 while being featured on the Sells-Floto Circus.**





with. She is alone and feels that she would like to be with me.

"Edward says I must write you a letter telling you that he is alright and that everything is fine. So when that letter comes you will understand."

Awaiting your reply  
Most Sincerely  
Mayme Ward

On May 8, 1929 Edward Ward died at Muncie, Indiana after having appeared in the flying act that afternoon on the John Robinson Circus. On May 13th at Decatur, Ill. Mayme Ward, the widow, climbed up on the trapeze rigging where she took Eddie's place as catcher while one of the other girls in the act took Mayme's place as leaper. A friend in a letter of condolence to her at that time wrote: "Nothing could be more thrilling and heroic than to know, as we do, that his wife, the day after he was laid to rest, climbed to his trapeze and took his place in the entertainment of the public so that the show might go on." This spirit was the essence of Mayme's long life and of the profession to which she was devoted for almost 70 years.

Left as a widow with three children to support, Mayme continued right on working. She appeared with one of the several flying acts on Sells-Flots in 1930-31, (Irma Troupe, Three Flying Thrillers, Flying Wards, Flying Concellos). In 1932 the Mayme Ward Flying Act went with Al G. Barnes Circus. This act was the first big aerial act ever on the Barnes Show. After this time she never did any more flying. Associated with Ernie Clark's Clarkonians in 1934, she was with the Escalante Family in Mexico in 1935 and was superintendent of the ballet girls on the Al G. Barnes Show in 1936.

In 1937 she was wardrobe mistress on Hagenbeck-Wallace and in 1939-40 did wardrobe for Sally Rand at the San Francisco World's Fair. In 1941-42 she was with Harold Voise's flying acts on Cole Bros. Circus. Later, during World War II she did her part by driving a taxicab in San Francisco. In 1949 she joined Ringling Bros. and Barnum & Bailey in September in the wardrobe department and for more than a decade occupied similar positions in wardrobe departments on a number of shows: Mills Bros. (1950-52; 1955-56); Polack Bros. (1954); Ward-Bell (1955); Gil Gray (1958-61); Rudy Bros (1962); Barry Ashton Costumes of Hollywood (1962). While on Mills Bros. she was "generally available" for driving a semi between daily stands.

From 1963 until the time of her death Mayme Ward was in charge of the wardrobe department of the Circus World Museum at Baraboo, Wis. and by her own hand had made some 1200 costumes for people, over 160 sets of horse trappings and 17 elephant blankets that are used in



In recent years Mrs. Ward is best known for her fine design and making of wardrobe for the Milwaukee circus parades. This photo, taken in 1951, shows Mayme at her sewing machine in the Columbus, Ohio, winterquarters of the Mills Bros. Circus.

the Old Milwaukee Days Circus Street Parade on the 4th of July. This annual event is sponsored jointly by the Jos. Schlitz Brewing Co. and the Circus World Museum.

In 1970 Mayme Ward was enshrined in the Circus Hall of Fame at Sarasota, Fla. This signal honor was a fine tribute to a wise, kind and great lady of the circus. William Schultz, director of the Circus World Museum, has aptly commented on her contributions in this way: "The circus world has lost one of the great performers of all times. We, of the Circus World Museum, are grieved. She was a faithful and loved employee who gave of her vast experience and knowledge so that people of all walks of life could know and enjoy the history of the circus through the Circus World Museum."

Prepared January 11, 1973 by  
J. D. Draper  
Circus World Museum  
Baraboo, Wisconsin

### A Supplement to "Circus Rhinos" in Bandwagon Nov.-Dec. 1968

The following is a clarification of the history of the rhino between the years 1830 - 1835 in the United States. The research that Mr. Reynolds has presented is excellent, but as in all the early

history of the circus there were a few gaps.

On May 9, 1830 an Indian rhino arrived at Boston, and was used by the Flatfoots in 1830 as an attraction on the American National Caravan. There is a hint given to the fact that another rhino was imported by a Doctor Burrow of Philadelphia, and that it was a separate animal. But the case that is made is based on an 1835 article.

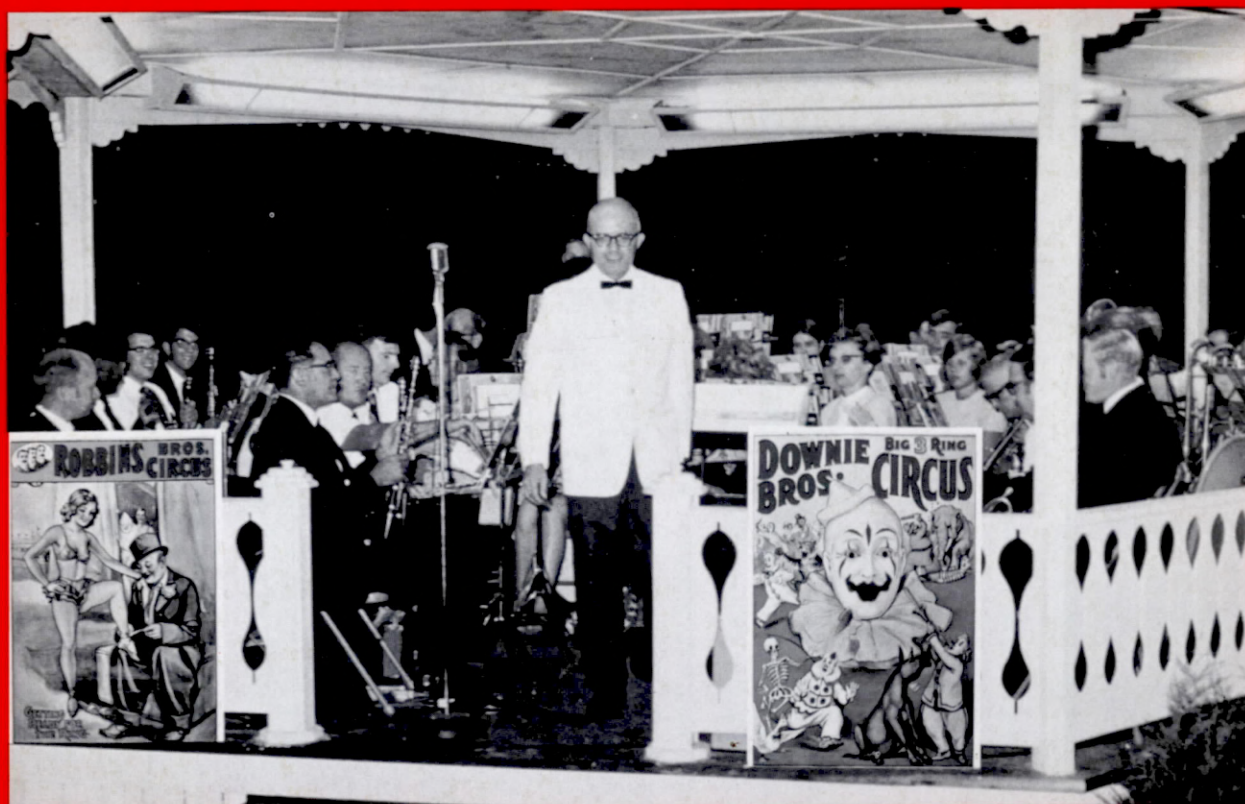
In 1831 for sure there was one rhino with the American National Caravan, and it was taken at the foot of the Himalayans, and purchased from a Prince in Calcutta. It also appears that in 1831 another rhino was showing, but this one was in the American Menagerie, a totally different show from the American National Caravan. It seems that this rhino was imported into this country from Calcutta also, but in October of 1830. Whether this second show is Flatfoot or not is not known, but nevertheless two rhinos did come in 1830. There is one reference to a rhino in 1832 as the Grand National Menagerie was to show one in Boston on January 27.

The year 1835 is when all six rhinos that were in the United States all show up and can be accounted for. #1 was with the Zoological Institute of New York City based on the fact that it was exhibited on their large poster. There is a good chance that this is the 1830 rhino that came to Boston. #2 was with The Menagerie and Aviary that Dr. Burrows of Philadelphia had in Pittsburgh. His rhino was imported in 1830, and should be the one that came to Philadelphia in October of that year. #3 was dead, as J. R. and William Howes' New York Menagerie lost one in 1834, yet it still had to be imported between 1830 and 1834 and is included in this group. #4 was with the Raymond & Ogden show since they had one in 1834 at Marietta and one in 1836 at Piqua, so they must have had one in 1835. #5 was with the Entire New Menagerie that Macomber and Welch were operating in Boston on June 1, 1835. #6 was with the Zoological Institute of Philadelphia, and their's had been imported in December, 1834 to Philadelphia. In essence there were six rhinos imported into America between 1830 and 1835, for sure. The only problem now is to figure where the rhinos went after this year. One interesting item develops as in 1830 two rhinos were imported from Calcutta a few months apart and the Burrampooter River supplied one of these and also the rhino for the Zoological Institute of Philadelphia in 1834.

But there is still one rhino that has temporarily been forgotten. June, Titus, Angevine & Co. in 1834 had a rhino advertised. Since this show as far as I know did not associate with any of the other 6 shows, this would make it #7 in the list. With this it brings to seven the number of rhinos brought into the country before 1836.

-John F. Polacsek





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